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ABSTRACT

The original problem of the Special Collections division of the Michigan State University Library (MSU) was to establish a direction for the comic book section of the popular culture collection, and to state the holdings in the chosen area. The comics chosen as the target collection were the superhero comics of the 1960's through 1975, as this was the most nearly complete collection. The author's definition of a superhero is included. Through the study of the comic collection, a system for cataloging and indexing comics was developed. Information provided by the cataloging system includes a call number, title, publisher, issues published, notes, MSU holdings, and additional holdings as reprints. This information is tabulated for the superhero comics in the collection and also for the western comics, war and military comics, romance comics, and others. The card catalog for the comic collection contains Author-Title cards and Subject Index cards for each item in the collection. A list of subject headings and an author-title list of all holdings in the MSU collection are included. (JAB)

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A SUBJECT INDEX TO

COMIC BOOKS

AND RELATED MATERIAL

Based on the holdings of the
Michigan State University Library's
Comic Art Collection

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acquisition of comic art material.

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June 1975

Special Collections
Michigan State University Libraries
East Lansing, Michigan 48824

IR 005 227

DEDICATION to Ray Walsh, to whom
I owe my re-introduction
to comics and $39.00

THANKS to Ray and many other
librarians and collectors,
and Bob Overstreet
and Stan Lee
and Russell Nye
and Jim Friel

A SUBJECT INDEX TO COMIC BOOKS AND RELATED MATERIAL

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FOREWORD

This booklet began as a project for the Michigan State University Library's Special Collections division. The problem was to establish a direction or emphasis for the comic book part of the popular culture collection, and to state explicitly the holdings in the chosen area so that the collection could be intelligently nurtured.

The comics chosen as the target collection are the superhero comics of the 1960s (and continuing to date). There was no choice to make, really. On the one hand these are the best-represented category in the collection, and choosing another area would be starting from nothing. On the other hand, superheroes are the most striking and characteristic comic book formula, as well as the most popular.

A checklist has been made detailing the holdings of the collection, a small portion of which are listed here. The superhero titles for the years specified in this booklet are the ones we intend to complete our holdings of first. Any offers to sell (cheap), trade or donate issues we lack are welcome, but remember, the Comic Art Collection has no regular budget.

Besides providing an analysis of the MSU collection, this project has developed into something with broader applications: a system for cataloging and indexing comics in general. The arrangement by categories of this holdings list is meant to reflect the form of the subject index in the tentative cataloging system described in the appendix.

This working paper is presented in the hope that, given a year's time, criticism, and a directed acquisitions program, we can offer in 1976 a serious and substantial library catalog based on the Michigan State University Comic Art Collection. 6-4-75 RWS

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WHAT IS A SUPERHERO?

In order to build a collection of superhero comics we need to have at least a working definition of what a superhero is. Jules Feiffer, in The Great Comic Book Heroes, implies that they should be invulnerable to physical harm, as Superman essentially is: "Batman was not a super-hero in the truest sense (however we may have liked to think of him). If you pricked him, he bled--buckets." (p. 27) In fact, Batman doesn't have any super-powers at all, just a belt full of gimmicks and a flair for acrobatics and crime detection, but he is a superhero. Feiffer calls the Spirit a superhero a few pages later (p. 36). In the super-powers department Batman and the Spirit are a match, both have gimmicks and connections with the commissioner, and that's about all. But the Spirit is not a superhero.

In All in Color for a Dime (p. 100) Bill Blackbeard is making his case for Popeye as the first superhero:

> Popeye's super-"abilikies"...were, indeed, used so casually... that thousands of fans, literally experts in the limited area of superhero comic art, have ignored or forgotten his pioneering role and have assigned it instead to the egregious Superman of Jerry Siegel and Joe Shuster.
>
> This is, perhaps, just as well, for on a gut-instinctive level, the kids were right about the origin of their passion.

The kids and the "literally experts" are still right, though. Popeye was a great character, but even when he turned into the spinach-powered tornado of TV cartoons he was never a superhero.*

Superman is the model for all superheroes. Why? By definition. Comic books are a serial medium, and their makers depend on formula

---

* Blackbeard's article, in fairness, is not an attempt to force Popeye into the superhero mold, but rather an appreciation of Popeye and his many innovations, of which exaggerated strength is one.

writing to produce them fast enough to survive. The pace is hectic, and when something new catches on the rest of the industry swipes. There were thousands of imitators within ten years of Superman's debut, and there is little doubt in this context that Superman was the first superhero. Superman had his antecedents, of course. Perhaps the baton was passed to him by Doc Savage, who got it from Nick Carter. Maybe Superman and Lois Lane are modern analogs of Samson and Delilah—ever notice that when Superman loses the little curl of hair on his forehead he immediately becomes Clark Kent? If we were dealing with a novel called Superman it would be an obvious exercise to trace his pedigree through the rolls of heroic fiction. But although the first Superman story was certainly part of a long tradition, more significantly to comics it was the beginning of a new tradition, of a whole literary world. While non-superhero comics tend to remain adaptations or imitations of forms in other media, superheroes are unique to comic books.

To say that superheroes are modeled after Superman is of course not enough for a working definition. Transformations and permutations of the model have gone quite far afield. I propose two requirements, beyond appearing in a comic book and postdating Superman. A superhero comic must have both: (1) a hero, heroine, anti-hero or villain with either a super-human power or outlandish appearance (or both); and (2) an ambience of superheroism, that is, a milieu where super-strength, secret identity and bright costumes are accepted heroic accoutrements.

Thus Batman and Ka-Zar, each in his superherocically crowded world, are superheroes while the Spirit and Tarzan are not. And Adam Strange is, but Jasper Sitwell isn't, and Mary Jane and Sniffles never had a chance.

SUGGESTIONS FOR USING THIS BOOKLET

For users of the Comic Art Collection: This is a list of the most often used titles in the collection, with the holdings stated exactly as of June 3, 1975. Several hundred additional titles and newer acquisitions are listed in the Comic Book Checklist in Special Collections.

To other libraries: We have not seen specific holdings lists of other library comic book collections, and we offer this in exchange if you have a list available. There's room in the margins to write in your own holdings to compare them with ours; we'd of course like to see the results and perhaps trade some duplicates. In addition we'd like reactions to the collection and the cataloging from other people in charge of library collections.

To the collector and fandom in general: This doesn't look like much compared to the monumental Comic Book Price Guide, but the concept is just as big and that's what's being presented here. For the present the Subject Index and all its related indices (see Appendix) are tied to the holdings of the MSU library; this is after all intended as an aid to using a public collection. Going all the way, like the Price Guide does, is the obvious ideal. This could be accomplished by (1) gigantic donations to the MSU library, (2) "Union Cataloging" which would merge, on paper, several public collections to allow for a more general catalog, or (3) by cataloging from private collections whether or not the items cataloged are available to the general user.

Comments are welcome: Michigan State University Libraries, Comic Art Collection, East Lansing, MI 48824.

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints

KEY TO THE COLUMN HEADINGS

Call #: Used like regular call numbers for paging and shelving, these were set up for the comics to preserve the shelving order--alphabetically by publisher, then by title. Except for the call numbers given for books, they are not the Library of Congress system call numbers used in the rest of the library.

Title: The title we've chosen as standard for each comic in all our catalogs and indices.

Issues Published: Not our holdings, but the issue numbers that would make a complete collection in each case. Dates are also included.

Notes: Bits of information taken from the catalog cards about what supersedes what, who appeared when, landmark issues, etc. Very abbreviated in some cases, this type of information is generally better presented in the Comic Book Price Guide.

MSU Holdings: The Comic Book Checklist gives information about five possible states in which our collection could have each issue of a comic. (1) A complete copy in library condition, i.e., readable, nothing at all missing or obliterated, not likely to deteriorate badly with normal use. (2) A complete copy except for the cover, which is missing or defaced, still readable with nothing missing inside.

States (1) and (2) are reported as holdings in this list.

Additional Holdings as Reprints: (3) An exact or only very slightly edited reprint copy is reported in the final column. Except in rare cases these do not include the original text pages or advertising. All reprints listed are the ones referenced through the reprint index integrated with the Comic Book Checklist.

(4) An incomplete copy or (5) a partial reprint, though recorded in the checklist, are not reported in this list.

SUBJECT HEADINGS IN USE

Holdings on Page

Animal comics
see Funny animal comics
Anthropomorphic comics
see Funny animal comics
BIBLIOGRAPHY OF COMICS 10
Fantasy comics
see Science fiction and fantasy comics
FUNNY ANIMAL COMICS 10
Love comics
see Romance comics
Marvel comics
see Superhero comics, Marvel, 1961-
Military comics
see War and military comics
ROMANCE COMICS 11
SCIENCE FICTION AND FANTASY COMICS 11
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SUPERHEROINE COMICS--ANTHOLOGIES 24
UNDERGROUND COMICS 25
WAR AND MILITARY COMICS 26
War comics
see War and military comics
WESTERN COMICS 28

These are the subject headings and cross references used in the initial catalog--many more are being established as needed.

BIBLIOGRAPHY OF COMICS

Z 1000 .C9 1974	Overstreet, Robert M	The Comic Book Price Guide, 4th ed. Cleveland, Tenn., 1974	The most complete and reliable source of bibliographic data

FUNNY ANIMAL COMICS

Comics featuring anthropomorphic animal characters.

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings in Reprint
DGK .D6	Donald Duck	no. 26- ; 1953-	earlier nos. in other series	29, 42, 56, 57, 59, 61, 64, 65, 67, 69, 73, 75, 90, 124	
DGK .M5	Mickey Mouse	no. 28- ; 1953?-	earlier nos. in other series	40, 44, 45, 52, 60, 62-66	
DGK .W3	Walt Disney's Comics & Stories	no. 1- ; 1940-		159, 162, 166, 168, 169, 173, 175, 179, 187, 189-191, 193, 196, 207, 212, 215-220, 225, 226, 228, 232-234, 236, 241, 243, 273, 280, 281-284, 286, 289, 291, 305, 342, 346	

ROMANCE COMICS

Comics featuring love stories, true confessions, etc. These are the soap opera of graphic story.

Romance comics started in the late 1940s. The comics in this category are seldom continued stories, so isolated issues of different titles can be as useful as complete runs. The collection could use a few more older ones.

CHA .C35	Career Girl Romances	no. 27- ; 1965-		51, 54-56, 64-66, 69, 71, 74, 76-78	
CHA .L6	Love Diary	no. 1- ; 1959?-		55, 57, 61, 63-65, 67, 68, 72, 73	
DC .Y6	Young Love	no. 1- ; 1949-		75, 76, 79, 81, 85, 98, 110	
DC .Y62	Young Romance	no. 1- ; 1947-		160, 162, 163, 165, 166, 174, 181, 199, 205	

SCIENCE FICTION AND FANTASY COMICS

Comics featuring science fiction or fantasy stories, generally without superheroes. Superhero and other strips included when they can be closely identified with science fiction or fantasy themes or works in other media.

This collection seems a natural addition to the library's science fiction novel, magazine and fanzine collections. Many titles, however, and some of the best, are not represented.

SCIENCE FICTION AND FANTASY COMICS (continued)

Call #	Title	Sci-Fi Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
ACG .A3	Adventures into the Unknown	no. 1-174; 1948-1967		123, 127, 135, 153, 154, 157-160, 163-165, 167, 168	
DGK .D58	Doctor Solar, Man of the Atom	no. 1-27; 1962-1969		2-7, 9-12, 14-27	
CHA .F55	Flash Gordon (1966-1970)	no. 1-18; 1966-1970		14-16	
ACG .F6	Forbidden Worlds	no. 1-145; 1951-1967		13, 118, 122, 129, 130, 132-134, 136, 138, 139	
DC .F7	From Beyond the Unknown	no. 1-25; 1969-1973	Reprints	1-7, 16, 17	
DC .H6 no. 1-135	House of Mystery	no. 1-135; 1952-1963	Superhero 136-173, Mystery 174-	83, 105, 112, 117, 130, 135	
DC .H62 no. 1-60	House of Secrets	no. 1-60; 1956-1963	Superhero 61-80, Mystery 81-	35, 36, 43, 44, 59	
DGK .M3	Magnus Robot Fighter	no. 1-28; 1963-1969	Newer issues are reprints	1-5, 7, 8, 10, 11, 14-24, 26, 27	29 (original held)
ACG .M9	Midnight Mystery	no. 1-7; 1961		1, 2	
DGK .M52	Mighty Samson	no. 1-20; 1964-1967	Newer issues are reprints	1-20 (complete run)	
DC .M88	My Greatest Adventure	no. 1-79; 1955-1963	Superhero: Doom Patrol no. 80-85	43, 50, 62, 68, 69, 75	

SCIENCE FICTION AND FANTASY COMICS (continued)

Call #	Title	Sci-Fi Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .M9	Mystery in Space	no. 1-110; 1951-1966	53-110 also Superhero	38, 62, 69, 71, 75, 77-98, 100-108, 110	
DC .R5	Rip Hunter Time Master	no. 1-29; 1961-1965		4, 6-15, 18-29	
DC .S39	Sea Devils	no. 1-35; 1961-1967		2-4, 6, 10-14, 16-26, 28-35	
DGK .S63	Space Family Robinson	no. 1- ; 1962-		1-6, 9-14, 16, 18-28, 30, 31, 35, 36	
CHA .S63	Space War	no. 1-27; 1959-1964		11	
DGK .S75	Star Trek	no. 1- ; 1968-		1-3, 8, 15	
DC .S75 no. 1-204, 217-244	Strange Adventures	no. 1-204; 1950-1967. no. 217-244; 1969-1973	Deadman in 205-217	117, 118, 121, 122, 126, 127, 132, 143, 145, 148, 156, 160, 165-167, 170-174, 177, 178, 180, 183, 184, 186-192, 194-203, 219, 221-224, 236, 239, 240, 243	
CHA .S75	Strange Suspense Stories (1967-1969)	no. 1-10; 1967-1969		1-4, 7	
DC .U5 no. 1-104	Unexpected	no. 1- 1956-1968	Mystery no. 105-	49, 56, 59-61, 77, 78, 81, 82, 84-86, 88-90, 93-96, 98-104	
ACG .U5	Unknown Worlds	no. 1-59; 1960-1967		20, 29, 30, 34, 35, 39-41, 46, 48, 51	

SUPERHERO COMICS--HISTORY AND CRITICISM

A few standard works are listed here. The library has a goodly shelf of anthologies and histories, some of which touch on the topic of superheroes, but most of them are about newspaper comics and seem to have missed comic books as a separate study.

NC 1426 .A43		All in color for a dime New Rochelle, NY., Arlington House, 1973	Collection of articles, primarily on Golden Age superheroes
PN 6725 .T5 1974		The comic-book book New Rochelle, NY., Arlington House, 1973	Sequel to "All in color for a dime"
PN 4784 f.C68 F4	Feiffer, Jules	The great comic book heroes NY., Dial Press, 1965	Short history of Golden Age comics, reprints (Golden Age only)
PN 6725 .L4	Lee, Stan	The origins of Marvel comics NY., Simon and Schuster, 1974	Short history of several Marvel superheroes, reprints 1961 to present of Marvel comics.
NC 1429 f.S62 A56 v. 1,2	Steranko, James	The Steranko history of comics, volumes 1 & 2 Reading, Pa., Supergraphics, 1970-1972	6 chronological volumes are projected; v. 2 is still in the 1940s. Extremely detailed and fully illustrated

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SUPERHERO COMICS, AMERICAN COMICS GROUP

Call #	Title	Superhero Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
ACG .A3	Adventures into the Unknown	153-169; 1964-1967	Nemesis; Magic Agent	153, 154, 157-160, 163-165, 167, 168	
ACG .F6	Forbidden Worlds	125-141; 1965-1967	Magicman	129, 130, 132-134, 136, 138, 139	

SUPERHERO COMICS, CHARLTON

CHA .B55	Blue Beetle (1964-1965)	no. 1-5; 1964-1965		3	
CHA .B551	Blue Beetle (1965-1966)	no. 50-54; 1965-1966		54	
CHA .B552	Blue Beetle (1967-1968)	no. 1-5; 1967-1968		1-5 (complete run)	
CHA .C3	Captain Atom	no. 78-89; 1965-1967		85, 87, 88	
CHA .J8	Judo Master	no. 89-98; 1966-1967		94-97	

SUPERHERO COMICS, D.C., 1959-

Superhero comics published by National Periodical Publications (D.C.) from Flash no. 105 (March 1959), which marked the first revival of a comic book from the Golden Age (Flash Comics no. 104 appeared in 1949).

A definite new enthusiasm for superhero comics began about this time (1959) and continues to the present. Most currently publishing D.C. superhero titles began or were revived since 1959. This category separates the 60s and 70s superheroes from their precursors, which are often studied separately, and should facilitate comparative studies with the Marvel Age of Comics which began two years later (1961).

Some of the D.C. superhero comics made it through the 50s, and they are the only ones in all comicdom that did: Action, Adventure, Batman, Detective, Superboy, Superman, Wonder Woman and World's Finest. These are divided arbitrarily for purposes of this holdings list in the year 1959, so that the Golden Age (1938-1959) category ends on an issue with a round number. This is not to say there were dramatic changes in these titles in the year 1959, but the whole industry was changing and the catalog has to reflect this.

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .A25 no. 251-	Action Comics	no. 251- ; Apr. 1959-	Superman, etc.	253, 256, 262-265, 267, 269, 271, 273-276, 279-281, 283, 284, 286, 288-306, 308-311, 313-372, 374-388, 390, 391, 395, 399, 415, 436, 444, 445	
DC .A3 no. 261-	Adventure Comics	no. 261- ; June 1959-	Superman, etc.	261-263, 265-270, 274, 275, 282, 283, 286, 288-290, 292, 294-300, 302-308, 310-394, 397-401, 405, 428, 432	
DC .A67	Aquaman	no. 1-56; 1962-1971		1-38, 40-45, 47, 48, 52, 53, 56	
DC .A8	The Atom	no. 1-45; 1962-1969	Called Atom and Hawkman no. 39-45	1-45 (complete run)	

SUPERHERO COMICS, D.C., 1959- (continued)

DC .B32 no. 121-	Batman	no. 121- ; Feb. 1959-		122, 126, 132, 134, 135, 137, 142-148, 150-212, 214-216, 218-225, 234, 235, 242	
DC .B7 no. 28-	The Brave and the Bold	no. 28- ; Mar. 1960-	First Justice League in no. 28	30, 34-37, 43-51, 53-86, 88, 89, 91-93, 97, 104	
DC .C3	Captain Action	no. 1-5; 1968-1969		1-3, 5	
DC .C47	Challengers of the Unknown	no. 1-80; 1958-1973		4, 16, 20, 25, 28-41, 43-64, 66, 67, 69-72, 74, 75	
DC .C7	The Creeper	no. 1-6; 1969		1-5	
DC .D46 no. 271-	Detective Comics	no. 271- ; Sept. 1959-	Batman, etc.	276, 280, 282, 287, 290, 291, 295, 297, 301, 305-308, 310-332, 334-359, 361-399, 402, 403, 408, 423	
DC .D6	Doom Patrol	no. 86-124; 1964-1973	see My Greatest Adventure 80-85	86-88, 90-92, 94-100, 102-120, 123	
DC .F53	Flash	no. 105- ; Feb.-Mar. 1959-	Revives Flash Comics (1940-1949)	110, 112-114, 116-120, 124-126, 128-197, 217, 219	

SUPERHERO COMICS, D.C., 1959- (continued)

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .G7	Green Lantern (1960-1972)	no. 1-89; 1960-1972	Revives Green Lantern (1941-1949)	1-3, 6, 8, 10, 12-21, 23-71, 75-77, 80, 85	
DC .H3	Hawkman	no. 1-27; 1963-1968		1-11, 13-26	
DC .H6 no. 136-173	House of Mystery	no. 136-173; 1963-1968	Jonn' Jonzz; Dial H for Hero	137, 140, 143-149, 151-154, 156-173	
DC .H62 no. 61-80	House of Secrets	no. 61-80; 1963-1966	Eclipso; Prince Ra-Man	67, 68, 71-73, 76-80	
DC .J5 no. 31-163	Jimmy Olsen	no. 31-163; 1958-1974		31, 33, 38, 40, 41, 43, 49, 50, 52, 54, 55, 57-72, 74-109, 111, 112, 114-129, 131, 133, 134	
DC .J8	Justice League of America	no. 1- ; 1960-		2, 4-75, 77-79, 85, 105	1
DC .L6	Lois Lane	no. 1-137; 1958-1974		9, 10, 19-27, 29, 32-36, 38-101, 107, 113	

DC .M28	Metal Men	no. 1-44; 1963-1973		1-41	43
DC .M3	Metamorpho	no. 1-18; 1965-1968		1-17	
DC .M88 no. 80-85	My Greatest Adventure	no. 80-85; 1963-1964	Doom Patrol	81-85	
DC .M9 no. 53-110	Mystery in Space	no. 53-110; 1959-1966	Adam Strange, Hawkman, Ultra	62, 69, 71, 75, 77-98, 100-108, 110	
DC .P47	Phantom Stranger	no. 1- ; 1969-		1-4, 6	
DC .P55	Plastic Man (1966-1968)	no. 1-10; 1966-1968		1-10 (complete run)	
DC .S47 no. 22-93	Showcase	no. 22-93; 1959-1970	no. 22 revives Green Lantern	23, 30, 31, 33-51, 53-79, 81, 82, 84-87, 89, 92, 93	
DC .S63	Spectre	no. 1-10; 1967-1969		1-8, 10	

SUPERHERO COMICS, D.C., 1959- (continued)

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .S75 no. 205-216	Strange Adventures	no. 205-216; 1967-1969	Deadman	205-216 (complete run)	
DC .S8 no. 71-	Superboy	no. 71- ; Mar. 1959-		72, 75, 77-80, 85-97, 99-102, 104-164, 166-169, 171, 204	
DC .S83 no. 131-	Superman	no. 131- ; Aug. 1959-		135, 137, 139, 142, 144-149, 151, 153, 155, 157, 158, 160-183, 185-211, 213-216, 218-227, 233-238, 240-242, 261, 279	
DC .T4	Teen Titans	no. 1-43; 1966-1973		1-20, 22-26, 29	
DC .W6 no. 111-	Wonder Woman	no. 111- ; Dec. 1959- Jan. 1960-		118, 120, 122, 123, 125, 126, 128-146, 148-186, 188, 190, 191, 193	
DC .W65 no. 101-	World's Finest Comics	no. 101- ; May 1959-	Superman-Batman team, etc.	102, 103, 105, 107, 109-112, 114-121, 123, 125-127, 129-178, 180-185, 187-193, 195, 196, 216	

SUPERHERO COMICS, MARVEL, 1961-

Superhero comics published by the Marvel Comics Group from Fantastic Four no. 1 (November 1961), which began the "Marvel Age of Comics."

This category has a very definite beginning point with Fantastic Four no. 1, because before then Marvel, or Atlas Comics as it was called, hadn't published a superhero comic for 6 years (Sub-Mariner no. 42, October 1955 is the last one I can find). The tone of this category is much different from that of the Golden Age (1939-1955) Timely/Marvel/Atlas superhero category, although several of the central characters are revivals from the earlier comics. These are the "hero with a hangup" comics, made to contrast with the near-invincible Superman but still not stepping outside the superhero formula, except to enlarge it's boundaries a bit.

Call #	Title	Superhero Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
MAR .A8	Astonishing Tales	no. 1- ; Aug. 1970-	Ka-Zar, Dr. Doom, etc.	2, 3, 5-7, 21, 24	29 (original held)
MAR .A87	Avengers	no. 1- ; Sept. 1963-		3-6, 8, 9, 12-19, 21-77, 86, 89, 92, 102	1, 2, 10, 11
MAR .C3	Captain America	no. 100- ; Apr. 1968	See Tales of Suspense no. 55-99	100-109, 111-121, 123-127, 129-131, 133, 141-143, 171	
MAR .C32	Captain Marvel	no. 1- ; May 1968-	See Marvel Super-Heroes no. 12-13	1-20, 28	
MAR .D3	Daredevil	no. 1- ; Apr. 1964-		1, 3-5, 7-10, 12, 14-69, 75, 81, 83	6
MAR .D6	Doctor Strange (1968-1969)	no. 169-183; 1968-1969	See Strange Tales 110-168	169-172, 174-183	

SUPERHERO COMICS, MARVEL, 1961- (continued)

Call #	Title	Superhero Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
MAR .F3	Fantastic Four	no. 1- ; Nov. 1961-		5, 8, 17, 19, 22-24, 28, 30-32, 34-36, 38-43, 45-70, 72-100, 106, 109, 110, 113, 116, 126	1-4, 6, 7, 10-16, 20, 21, 25, 26, 33
MAR .H8	The Hulk	no. 1-6; 1962-1963. no. 102- ; Apr. 1968-	See Tales to Astonish no. 59-101	4, 102-122, 124-131, 137, 138, 141, 142, 145, 176, 181	1 2, 5
MAR .I7	Iron Man	no. 1- ; May 1968-	See Tales of Suspense no. 39-99	1-24, 26, 27, 30, 31, 33, 34, 36, 40-42, 51, 58	
MAR .J6 no. 83-125	Journey into Mystery	no. 83-125; 1962-1966	Thor. no. 1-82 are pre-superhero	98, 103, 105, 109, 111, 115, 117-120, 123, 125	
MAR .M32 C6	Marvel Collectors' Item Classics	no. 1-22; 1965-1969	Reprints	1-12, 14-18, 22	
MAR .M32 S8	Marvel Super-Heroes	no. 1, 12- 1966, 1967-	Reprints, ex. 12-20	1, 12-15, 17-19, 25, 26, 28, 31, 32, 43, 44	33, 34, 36 (original held)
MAR .M32 T3	Marvel Tales	no. 1- ; 1964-	Reprints	1-12, 14, 15, 17-21, 23, 25, 28, 37	33-36, 38-43 (original held)
MAR .S47	S.H.I.E.L.D. (1968-1971)	no. 1-18; 1968-1971	See Strange Tales no. 135-168	1-15, 17	

SUPERHERO COMICS, MARVEL, 1961- (continued)

MAR .S5	Silver Surfer	no. 1-18; 1968-1970		1-3, 5-17	
MAR .S63	Spider-Man	no. 1- ; Mar. 1963-		10, 13-15, 19-21, 24, 25, 29, 31-56, 58-87, 89, 90, 92, 93, 95, 96, 132, 135	3, 4, 7, 8, 11, 12, 22, 23, 26, 30
MAR .S75 no. 101-	Strange Tales	no. 101- ; Oct. 1962	Human Torch, Dr. Strange, SHIELD. no. 1-100 are pre-superhero	103, 110, 111, 119, 122, 123, 126, 128-130, 132-141, 143-151, 153-168	115, 116
MAR .S8	Sub-Mariner (1968-1974)	no. 1-72; 1968-1974	See Tales to Astonish no. 70-101	1-27, 32, 37, 38, 42, 49, 69, 70	
MAR .T3 no. 39-99	Tales of Suspense	no. 39-99, 1963-1968	Iron Man, Watcher, Cap. America. no. 1-38 are pre-superhero	47, 53-56, 59, 61-69, 71-74, 76-99	
MAR .T32 no. 27, 35-101	Tales to Astonish	no. 27, 35-101; 1962-1968	Ant Man, Hulk Sub-Mariner. no. 1-26, 28-34 are pre-superhero	36, 43, 44, 48, 51, 53, 58-62, 64, 66-79, 81-101	
MAR .T47	Thor	no. 126- ; Mar 1966-	See Journey into Myst. no. 83-125	126-129, 131-179, 181, 182, 186, 188, 189, 191-194, 219	
MAR .X12	X-Men	no. 1- ; Sept. 1963-	no. 67-93 are reprints	1, 3, 9-63, 65, 67, 68, 71, 75, 90	77-80 (original held)

SUPERHERO COMICS, TOWER

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
TOW .T47	Thunder Agents	no. 1-20; 1965-1969		1-11, 13, 14, 17	

SUPERHEROINE COMICS

Comics regularly featuring superheroines in a starring role.

DC .W6	Wonder Woman	no. 1- ; Summer 1942-		88, 97, 107, 108, 118, 120, 122, 123, 125, 126, 128-146, 148-186, 188, 190, 191, 193	1

SUPERHEROINE COMICS--ANTHOLOGIES

		Wonder Woman NY., Holt, Rinehart & Winston, 1972	Collection of Golden Age Wonder Woman stories, essays on Wonder Woman, bibliography on Amazons

UNDERGROUND COMICS

These 100 issues range from circa 1969 to circa 1973. The underground papers in the American Radicalism collection contain much more of this material, which is partly an outgrowth of the underground press movement of the 1960s.

Very few of these are serial publications, so they will need cataloging for each individual issue in almost every case. This is slowly being done.

Titles held:

Abortion Eve
All Stars
Announcing Jehovah's Kingdom
Artistic Comics
Big Ass no. 1, 2
Bijou no. 4
Binky Brown...Virgin Mary
Black and White
Book of Raziel
Captain Guts no. 1-3
Cooohy Cooty Men's Comics
Cyclops
Despair
Dying Dolphin
Facts O' Life Funnies
Feds 'n' Heads
Freak Bros. (Collected...)
Freak Bros. (Further Adventures)
Fritz Bugs Out
Fritz the No Good
Funny Animals no. 1
Further Adv. of Pudge
Girl Fight Comics
Googiewaumer
Harold Hedd no. 1, 2
Home Grown no. 1
Inner City Romance: Choices
Insect Fear
It Ain't Me Babe
Jesus Comics no. 3
Jesus Meets the Armed Services
Jesus (New Adventures...)
Jiz
Mr. Natural no. 1, 2
Pandora's Box
People's Comics
El Perfecto
Projunior no. 1
R. Crumb's Comix & Stories
San Francisco Comic Book no. 2, 3
Secret Agent for the CIA
Sin City USA
Skull no. 2
Snatch no. 1-3
Superjesus
Tales from the Leather Nun
Tales from the Ozone no. 2
Tales of Toad no. 1
Tits and Clits no. alpha
Tuff Shit
Turned On Cuties
Uneeda
Wimmin's Comix no. 1-3
XYZ
Yellow Dog no. 1-12, 18
Young and Lustless
Young Lust no. 1, 3
Your Hytone
Zap no. 1-7, 7a

WAR AND MILITARY COMICS

Comics about war, combat, military life.

Many of these make absolutely terrible statements about U.S. xenophobia and imperialism.

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .A4	All American Men of War	no. 127, 128, 1-120; 1952-1967		84, 86, 89, 90, 92, 95-98, 100, 101, 103-111, 113-117	
CHA .A7	Army War Heroes	no. 1-38; 1963-1970		1, 4, 6, 8, 10, 25-29	
CHA .B3	Battlefield Action	no. 1-61; 1955-1965		26, 28, 30, 36, 43-49, 54-56, 58, 59	
DC .B55	Blackhawk	no. 9-243; 1944-1968		127, 129, 138, 146, 151, 152, 154, 157, 158, 160, 162, 165, 168, 172, 174, 176-179, 181, 182, 184-191, 193-212, 214, 215, 217-227, 229, 230, 232-243	
MAR .C33	Captain Savage	no. 1-19; 1968-1970		1-19 (complete run)	
DC .C32	Captain Storm	no. 1-18; 1964-1967		1-10, 12-18	
CHA .F49	Fightin' Army	no. 16- ; 1956-		35, 38, 39, 48, 50, 51, 53, 54, 57, 59-62, 64, 87, 90-92, 99, 116	

WAR AND MILITARY COMICS (continued)

CHA .F5	Fightin' Five	no. 28-42; 1964-1967		30-33, 37-40	
CHA .F51	Fightin' Marines	no. 15, 2- ; 1951-		15, 6, 31, 33, 42, 45, 46, 53, 55, 57, 59-61, 64, 73, 79, 80, 91-99, 104, 118	
CHA .F52	Fightin' Navy	no. 76-125; 1956-1965		93, 98, 103, 108, 110, 112, 116-118, 120, 122	
DC .G12	G. I. Combat	no. 1- ; 1952-		71, 83, 86, 88, 94, 97, 98, 100-102, 104-113, 115, 116, 118-144, 150, 151, 161, 174	
DC .O84	Our Army At War	no. 1- ; 1952-	1st App. Sgt. Rock no. 81	104, 118, 122, 123, 126, 128, 131-145, 147-150, 152-158, 160-162, 164-192, 194-214, 219, 220, 222-225, 227, 237, 244, 255, 267	
DC .O85	Our Fighting Forces	no. 1- ; 1954-		49, 58, 60, 65, 73-79, 83-89, 91-96, 98-100, 102-109, 111-129, 135, 152	
MAR .S4	Sergeant Fury	no. 1- ; May 1963-		1-4, 7-57, 59-79, 81, 82, 89, 90, 98	
DC .S74	Star Spangled War Stories	no. 131-133, 4- ; 1952-		49, 69, 96, 104, 110-139, 141, 142, 144, 146-153, 161, 163, 168	
CHA .S8	Submarine Attack	no. 11-60; 1958-1964		11, 12, 19, 37, 39-41, 51, 53	
CHA .U1	U. S. Air Force	no. 1-37; 1958-1964		15, 27, 29, 33, 35	

WESTERN COMICS

Comics about the American frontier, generally cowboy/gunfighter stories, but including colonial and revolutionary war era frontier stories, westward migration (wagon trains and railroad camps), mining, comics about American Indians, etc.

Western comics were one of the areas turned to when the superheroes started to lose sales appeal in the late forties.

Call #	Title	Issues Published	Notes	MSU Holdings	Additional Holdings as Reprints
DC .A43	All-Star Western (1951-1961)	no. 58-119; 1951-1961		99, 105, 112, 115-118	
DC .B3	Bat Lash	no. 1-7; 1968-1969		1-6	
CHA .C47	Cheyenne Kid	no. 1- ; 1957-		20, 52, 57, 59, 67, 87-92	
MAR .G48	Ghost Rider (1967)	no. 1-7; 1967		1-7 (complete run)	
MAR .K5	Kid Colt Outlaw	no. 1- ; 1948-		44, 79, 95, 117-137, 139, 141, 142, 144-147, 150, 156, 157, 172, 182, 183, 186	

WESTERN COMICS (continued)

DGK .L6	Lone Ranger (1948-1962)	no. 1-145; 1948-		81, 88, 89, 91, 95, 96	
MAR .M5	Mighty Marvel Western	no. 1- ; 1968-	Reprints	1-4, 8-10, 15, 18, 27, 34	
MAR .R3	Rawhide Kid	no. 1- ; 1955-		40-45, 47-55, 57-59, 61-65, 68, 70-76, 78, 80, 89, 91, 99, 116, 122, 124	
DGK .R6	Roy Rogers	no. 1-145; 1948-1961	Title varies: Roy Rogers & Trigger no. 92-	74, 80, 81, 85, 87-91, 94, 96, 98-100, 115, 126	
CHA .T4	Texas Rangers in Action	no. 5-19; 43- 1956-		9, 47, 50, 51, 53	
DC .T6	Tomahawk	no. 1-140; 1950-1972		94, 96, 100, 110-120, 123-126, 130	
MAR .T85	Two-Gun Kid	no. 1- ; Mar. 1948-		70, 72, 73, 75-94, 110, 113, 119, 120, 122	
DC .W4	Western Comics	no. 1-85; 1948-19[illegible]		67, 69, 77, 81, 83	

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APPENDIX: COMIC BOOK CATALOGING

"An immense boon to the would-be collector, scholar, or simple nostalgic reminiscer, would be a comprehensive index to the comics. Such an index would also be an immense project, and although a number of such efforts are under way, the closest available book to that ideal index is a volume prepared for a wholly different purpose!

"This is The Comic Book Price Guide by Robert M. Overstreet.... This book, as its name indicates, was created as an aid to dealers and collectors in establishing some sort of reasonably stable price structure for collectors' items. But, as a by-product of this effort, the Guide has come to include issue numbers, dates, cover reproductions, and a growing amount of bibliographic annotation with each passing edition."

—Dick Lupoff and Don Thompson; Introduction to
The Comic-Book Book

Four years ago, yours truly was very unemployed and accepted a job sorting comic books at a dollar an hour. It was terrible: I hadn't read a comic since they went up to 12¢, had never read a Marvel comic. It was months before I could distinguish between Dr. Strange and Adam Strange, and I wasn't sure I cared. Two years later I was a qualified compiler of price lists, with a book-dealer knowledge of many thousands of comics. My personal collection numbered about 5,000 issues. I was hooked on comics, happy, but hungry.

My next job paid money instead of comics: the Michigan State University Library called for an interview. I got the job, resolved to eat well and never buy another comic book. It was not to be. It took a year in the library to get a decent grasp of the cataloging system (Library of Congress) especially serials cataloging (most comic books are serials). It's a powerful system for information retrieval...it would be even more powerful used in a specialty catalog of comics. I put that on the back burner. In June 1974 I started a reprint and story-title index of my Marvels and DC's, just for something to do. Nine months later and fourteen shoe boxes full of cards later I was bored stiff and ready to go back to school. I hate school.

Just then Dr. Russel Nye of the English department came into the Special Collections part of the library and asked one of my fellow workers if any students had come forward and volunteered to "nurture" the comic book collection. The grapevine got that to me in less than ten minutes. I realized I had a complete comic cataloging system in my head, bristling with ancillary indices and bibliographic turns of phrase. Dr. Nye agreed that it was worth college credit and this booklet is the beginning of the result.

Why have I included the foregoing? Credentials. I'm serious about this project and I don't want anybody to visualize an alienated undergraduate reliving his childhood. I like comics.

The quote above, from the Comic-Book Book, caught my eye about halfway through this project. It is exactly right on, except for a nasty pun which I have spared you. I know nothing of other projects under way, but I think I would have heard of them if they're along the line of this one. I'm more than willing to join forces, compromise, or yield to a fait accompli any help I can offer.

As for the Comic Book Price Guide, it's unquestionably the greatest thing that ever happened to comic bibliography. I have never believed, since the first edition, that it's sole purpose is to establish prices. It's just too good. My theory has always been that the prices were just put in so that people would buy the book, and the real message is the notes and numbers. I've never met Robert Overstreet, but a tip of the Hatlo and I hope I do sometime. A must for libraries, collectors, researchers, curators, speculators, little kids, professors, auctioneers, and comic dealers. Fifth edition now available.

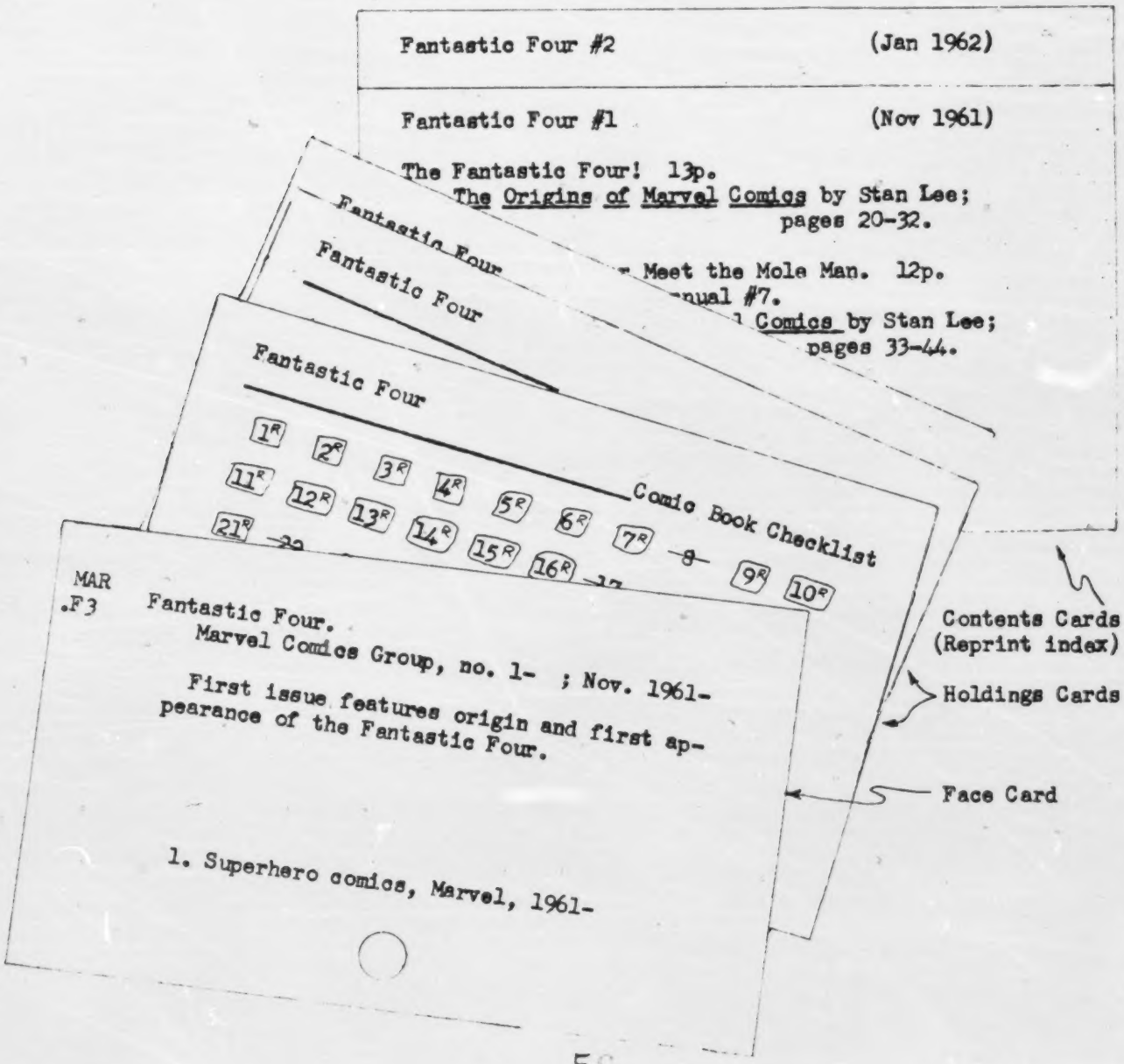
The comic book catalog, modeled after the Library of Congress cataloging system in general design, consists of three major elements. A checklist of holdings, an author-title catalog, and a subject index, all formal and general enough to be used by any comic art collection, are ready for limited use by patrons of the library. Although each part of the catalog is based firmly on the present holdings of the library, the universe of comics has been taken into account.

I. The Comic Book Checklist: Each issue of a serial comic magazine is recorded on a holdings card. The user can tell at once, from the first holdings card entitled "Fantastic Four," which of the first 50 issues of that title are in the library. This was basic, the very first necessary step in making a comic collection available to the public. The checklist has other features as well. Before the holdings cards for each title there is a "face card," which is a main entry card from the author-title catalog. This face card describes the extent of the serial by giving its numbering and the dates of beginning and ending (where applicable) of a complete set, whether or not we have a complete set. Other notes of general interest about the title, but usually not about particular issues, are given here, along with the call number for paging.

Following the holdings cards is another set of cards, of a different color, which constitute a reprint index. The library doesn't have Fantastic Four #1, for example, so the little "R" beside the "1" on the holdings card means a reprint is available, and the first "contents card" tells the user where. (See the sample checklist cards on the next page). Of course the original is preferable to the reprint, especially when there are text pages or letter columns in the original, but reprints are better than nothing

and a lot better if they can be found reliably. This reprint index extends to partial reprints (not all stories of an issue reprinted) and occasionally to significant excerpts or retellings. Often these cards are made even when we have the original, because it's important information and because it makes a handy way of going through and looking at all the story titles of a comic.

SAMPLE CHECKLIST CARDS


Fantastic Four #2 (Jan 1962)
Fantastic Four #1 (Nov 1961)
The Fantastic Four! 13p.
The Origins of Marvel Comics by Stan Lee; pages 20-32.
Meet the Mole Man. 12p.
Comics by Stan Lee; pages 33-44.
Fantastic Four
Fantastic Four
Comic Book Checklist
1R 2R 3R 4R 5R 6R 7R 8 9R 10R
11R 12R 13R 14R 15R 16R
21R
MAR
.F3 Fantastic Four.
Marvel Comics Group, no. 1- ; Nov. 1961-
First issue features origin and first appearance of the Fantastic Four.
1. Superhero comics, Marvel, 1961-
Contents Cards (Reprint index)
Holdings Cards
Face Card

II. The Author-Title Catalog: The cards in this catalog are much like the library's main catalog cards. A main entry card with bibliographic notes and a call number is made for each magazine or book under the entry by which it is usually cited. Additional entries--"added entries"--provide the same information listed under other important persons or titles that a user might search under, especially in cases where it's unclear which way a comic or book is "usually" referred to. Please note, however, that the "Fantastic Four" will not have an added entry under Stan Lee or Jack Kirby, for instance (they are the originators of the Fantastic Four). The Fantastic Four has had many writers, artists, letterers and so forth, and so has virtually every comic serial. Adding all these names to the catalog would overwhelm it. This is very important information but it must be handled some other way, in a separate index. The library's holdings of Marvel comics were indexed in this way by Keith Fleeman in 1973, and this is available to users. Besides indexing writers, artists, artist-inker teams, and letterers, Fleeman's index includes listings of every appearance of every character in every Marvel comic held by the library in 1973.

Besides main entry and added entry cards (examples on the next page) a third and fourth type of card are part of the design of the author-title catalog. An "analytic" is made when the contents of a particular issue are thought important enough to be cataloged separately. For example, in view of the library's emphasis on collecting science fiction the stories by Samuel R. Delany in Wonder Woman will be handled this way.

The fourth basic type of card is called a "strip analytic" (as in "comic strip") and serves to clear up the confusion of a comic strip's

title differing from the title of the magazine it appears in. The user who looks for Deadman, for example, will be given the call numbers for Strange Adventures and Aquaman, with the proper issue numbers. Note that this technique is not used for team-ups, cross-overs, or guest starring in general...only when the strip title is actually different from the title of the magazine.

SAMPLE AUTHOR-TITLE CARDS

Main Entry Card

SPI
.G6 The Gospel Bl
Spire Chr
Revell Comp

Based on
by Joseph B

1. Religi
I. Bayly, J

SPI
.G6 Bayly, Joesph
The Gospel Blimp.
Spire Christian Comics, c1974 by Fleming H. Revell Company.

Based on the book The Gospel Blimp, c1960 by Joseph P. Bayly.

1. Religious comics 2. Teen humor comics
I. Bayly, Joseph

Added Entry Card

DC
.H6
no.156-173 Dial H for Hero.

Strip appears in House of Mystery no. 156-173.

Strip Analytic

1. Superh

MAR
.H8
no. 140 Ellison, Harlan
The brute that shouted love at the heart of the atom! adapted by Roy Thomas. Marvel Comics Group, c1971.

20p. (Hulk no. 140)

1. Science fiction and fantasy comics
I. Title

Analytic

III. The Subject Index: The purpose of the subject index is to group the cards of each commonly recognized major category of comics (e.g. western, superhero, funny animal). Page 9 lists sample subject headings for comics, so I won't add to that, except to say that a lot more are already in the works. An important thing to remember is that a subject cataloger is not playing God and relegating things to one category or another. A rule of thumb is that in cases of real question about which of two (or more) established categories a comic should be placed in, use all of them. It can't hurt. Subject headings themselves are subject to change, too. The Library of Congress does it all the time. If enough people, or somebody with an overwhelming argument, can suggest a better heading, you have to get out your electric eraser and make the change, if it takes a month. Here's an example of a "subject added entry card" all of which are filed together to make up the subject index:

WESTERN COMICS

MAR
.G47 Ghost Rider (1967).
Marvel Comics Group, no. 1-7; Feb.-Nov. 1967.

Not to be confused with the 1950-1954 series in A-1 Comics, nor with the motorcyclist superhero of the same name.

1. Western comics 2. Superhero comics, Marvel, 1961-

SAMPLE SUBJECT INDEX CARD